

No. 94 • May 1
\$2.25 (\$3.15 in Canada)

AMAZING HEROES

This
Issue: A
Hero History of
Marvel's Deathlok!



SIMPSON



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ART © 1986 JOHN F. TERRY



INTERVIEW: Don Simpson says goodbye to *MELGIB'S* team and hello to his new series *BURGER MONDAYS* on page 16.



FIRST PERSON: Trina Robbins talks about the influences that led her to and what she wants to do in comics on page 25.



HERO HISTORY: Alan Farnham's comic book history of Marvel's Cyborg from the future, *Deathlok*, on page 33.

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OUR COVER:

Join Don Simpson's *AMAZING WORLD* magazine in a special issue with the new *Blondie* & *Sheila* comic book series.



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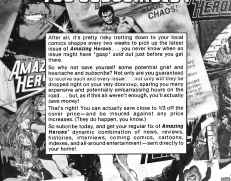
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COMICS
DISTRIBUTION

Newsflashes

THE NEW MARVEL UNIVERSE. It's the first time ever that DC and Marvel have published a joint special, and readers will have a chance to see the two universes in a new light.

Star Wars will meet Superman and Doctor Doom will meet the Hulk. The special will feature the two universes in a new light, and will be published by DC and Marvel.

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Follows the Superman myth from its birth. After that has run its course, Superman will be the star of the **Adventures of Superman**, and will pick up the numbering of Superman after a 100 issue hiatus. The team-up series of DC Comics Presents (which is cancelled, remember?) the creative team will be WALLY AG, FOLK and JEFFrey DECKER. Action Comics will continue to be written by JOHN BYRNE and will continue to be published, and there will be a new Superman starting over with #1—and also a new Wonder Woman and Flash, and also by DICK GIORDANO.

Only got all that?
At an extra added confusion, DC will be releasing a "special edition" of Man of Steel #1 in the direct sales market, with a cover showing a close-up of Clark Kent ripping open his shirt to display the iconic Superman logo. Newsstand editions, as well as direct sales editions of that issue, will sport a different cover featuring Krypton exploding and a long shot of Clark in the same costume. Both covers are by JOHN BYRNE and DICK GIORDANO.

DC NOTES: HARLAN ELLISON's Batman story will begin in Detective #154, as directed by GENE COLAN and GUY SIMP. BOB AKERS is the artist on the third issue of **Iron Fists** Spotlight. June sees the release of a **400th Anniversary Special**, co-written by KEITH GIFFEN who trained NEVILL, and drawn by SHANE COLEMAN and HARL KESSEL.



UPDATES ON BYRNE SUPERMAN. Only #1 is published, and #2, DC's #1, is in the works. Action Comics Super hero for the first time and DC Comics Presents #1, #2, #3, #4, #5, #6, #7, #8, #9, #10, #11, #12, #13, #14, #15, #16, #17, #18, #19, #20, #21, #22, #23, #24, #25, #26, #27, #28, #29, #30, #31, #32, #33, #34, #35, #36, #37, #38, #39, #40, #41, #42, #43, #44, #45, #46, #47, #48, #49, #50, #51, #52, #53, #54, #55, #56, #57, #58, #59, #60, #61, #62, #63, #64, #65, #66, #67, #68, #69, #70, #71, #72, #73, #74, #75, #76, #77, #78, #79, #80, #81, #82, #83, #84, #85, #86, #87, #88, #89, #90, #91, #92, #93, #94, #95, #96, #97, #98, #99, #100.

NEW RYAN FROM MARVEL. Shrekling Morbius is one of the new ideas planned by Marvel for this summer. The book is written by PETER DILLON and drawn by BRENT ANDERSON, and is reportedly not part of the New Universe.



ELFING GOES NOVEL. The DC Comics will be reworking the end of *Medusa* adaptation.

NEWSFLASHES

originally done for Pacific Comics, into a 176-page graphic novel. ROY THOMAS, P. CRAIG RUBINELL, and MICHAEL T. GIBBERTY revised the edition of MICHAEL MCGUIRE's novel. It will out in May and will sell for \$14.95.

Star Trek: The Motion Picture (the first novel in the series, will be adapted as a two-part Delta series beginning in June. It illustrates all the past collaborators on the film adaptation: ROY THOMAS, MICHAEL T. GIBBERTY, GEORGE FREEDMAN, and P. CRAIG RUBINELL.



NEW EISNER SPIRIT—SOOT OF: When two shades of "Sassy Falls in Love," a Spirit story planned for publication in the Spirit #18, turned out missing both WILL EISNER's ties. Eiser undertook the task of re-inking the pages in his original style. The results can be gauged when the issue appears in mid-April.

BOULDER MISCELLANEA: June features the premiere of *Gremlin and Rainbow*, a four-issue miniseries written by MARK EVANER and illustrated by DAVE SPIEGEL. The premiere issue also features a cover by JERRY ORDWAY, an expanded "Mark Evener, Boy Comedy Writer" section, and sells for \$1.25.

Diner and Sledge are also featured. *Whodunnit*, a one-shot series that features a murder mystery to be resolved by the reader. The first reader to solve it will receive \$1000 in cash. The book will be released in June, using a special distribution system that will allow readers all over the country to pick it up at the same time.

DON MCGUIRE is writing and directing a new *Deliveries*, the most exciting ALICE MURPHY's, the series on the original version of *Deliveries*, the film. Eugene plans to release a graphic novel adapting the story "A Series of Dying Dreams," before the end of the year.

MORE KITCHEN NEWS: STEVE NUCK is doing the cover for *Death Radio #5*, shipping in June. The issue also includes a JOHN FOLAND story "Raided the Bastards" and the continuation of JACQUES' *Julius*, the Comic Strip. *Wif* Eiser's *Quarterly* changes format once again as #8 is the last issue in the \$1.99/2-page format. After that, WILL EISNER's new work will be published in a series of 25/16, reprint/brand

books, each of which will carry its own individual story line.

FANTASY'S BACK: One of the 100 best-selling pulp magazines, *Fantasy*, plans to publishing their first yearbook issue, *The Game*, which is written by TOM BULLAN, ROGER GREEN, and AUGUSTUS THOMAS. It will be available later in the comic book market. No article or publication date has been determined yet.

NEW SERIES FEATURED ART BY LLOYD: DAVID LLOYD will feature his work on "It's Incredible" (the ALAN MOORE and BOB PINKNEY series) by illustrating *Empire*, described by writer JAMES RUDAKILL as "a very realistic treatment of people with extraordinary powers." MICK AUSTIN is illustrating the cover to the first issue.



ANOTHER AWARD TO KEEP TRACK OF: The Los Angeles comics strip *Golden Apple* announced the winners in its 1985 poll of customers. *Darklord* was the runaway winner, garnering Ben Chasno, Vince Fitzsim, MILLER, story, single issue, and comic line. Other winners include JOHN BYRNE (panelist, JERRY ORDWAY (writer), Langford (new chapter), ART ADAMS (new artist), Orlin de Wolfe (artist) (single issues), the *Blackstar* graphic album (single album), and MISS ZECK (best cover, *Amulet #3*). The "Laird's Agreement" award went to JACK KIRBY, and "Van Pudding" to Amazing Heroes. Thanks!

SUNBORN BANNERS: The *Sunborn*, a comic published two years ago by Spectra Comics, is being revived as a full-color three-issue miniseries by a new publisher, Private Graphics. The new *Sunborn #1*, due to arrive in June, will reunite the team of STEVE NUCK and BOB

NEWSFLASHES

in June. The creative team behind the new series is JOE GALL and PAT SCOTTIE. The first issue will include an historical article on the character, originally published in *American Comics* Group Digest, by JERRY GARDUCCI. The ACE Comics line is owned by ROY FRENZIE, which some may remember as the former administrator of the comic's London trade association VSA in the 1970s.

Advanced Game Enterprises has also announced that it has acquired the rights to a new-published *Golden Age* Lee Gibson comic, *Swamp Castle #8*, which includes work by GEORGE TSUHA, BOB VILDEBY, and MISS SCHWARTZ.

BARBARIAN ANTHOLOGY: Yet another new company, Pyramid Publications, will be producing a one-and-a-half-century life, *Barbaric Tales* beginning in June. Each issue will feature three eight-page stories: "Gaming" by European artist RAAGIE HAESS, "The Last Laugh" by BILL CRAUER, and "Warrior Tales" by publisher MARK PANICOLA. The black-and-white comic will retail for \$1.75.

MORE FANTASY GENERAL: Fantasy General has announced the June release of *Cosby Almer: Nemesis*, the third title in the *Alpha* *Book-Station* *Alpha* series. Written by GRANT FAUBRY and illustrated by STEVE LEFKOWITZ, the series will run 12 issues in the same full-color format as *Fantasy General's* other titles. *Fantasy General* has also announced that *Members of the Black Sun* has been taken over by the new team of PAUL DALT and DON SCHWARTZ.



LENS. The book will sell for \$1.00.

NEW COMPANY REVIVES GOLDEN AGE CHARACTER: Advanced Comics Enterprises Inc. has announced the acquisition of *Golden Age* comic character *Spencer Spook*, and will be going back to its last 40-page black-and-white comic.



Silly Cover



Incredibly STUPID TEAM-UP

SHILL 10:
2



By Larry Blake & Dale Sherman

Coming

DISTRACTIONS

MAY 1-15

AARDVARK MANAHEIM

□ **CEREALS THE AARDVARK #23**
Story: Dan Brown
Art: Dan Brown
(\$1.00) (400-400-4000) (400-400-4000)

ARROW COMICS

□ **THE REAL #2**
Story: Dennis & Kier
Art: Dennis & Kier
(\$1.00) (400-400-4000) (400-400-4000)

BLACKTHORNE

□ **QUICK TRACY MONTHLY #1**
(\$1.00) (400-400-4000) (400-400-4000)
□ **THE REAL #2**
Story: Dennis & Kier
Art: Dennis & Kier
(\$1.00) (400-400-4000) (400-400-4000)

COMICO

□ **ANGEL LOVE #2**
Love treatment is problem for Angel when she discovers her own body is in need of assistance
(\$1.00) (400-400-4000) (400-400-4000)

□ **BATHING #28**
The artist's life is not as easy as it seems to be
(\$1.00) (400-400-4000) (400-400-4000)

□ **BLUE BEETLE #4**
Dexter's life is not as easy as it seems to be
(\$1.00) (400-400-4000) (400-400-4000)

□ **DC COMICS PRESENTS #97**
Action is something that happens to the members of the Phantom Zone
(\$1.00) (400-400-4000) (400-400-4000)

□ **JUSTICE MACHINE #1**
First part of four issue miniseries features The Elements
(\$1.00) (400-400-4000) (400-400-4000)



□ **ROBOTECH THE MACROSS #2**
The story of the capture of the Macross and the battle of the planet
(\$1.00) (400-400-4000) (400-400-4000)

DC COMICS

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Love treatment is problem for Angel when she discovers her own body is in need of assistance
(\$1.00) (400-400-4000) (400-400-4000)

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First part of four issue miniseries features The Elements
(\$1.00) (400-400-4000) (400-400-4000)

□ **ELVIN'S HOUSE OF MISTERY #1**
A new series by Dan Brown
(\$1.00) (400-400-4000) (400-400-4000)

□ **FLY OF FIBROTECH #2**
Featuring King Cobra—winner of the contest
(\$1.00) (400-400-4000) (400-400-4000)

□ **G.I. COMBAT #28**
The story of the battle of the Bulge
(\$1.00) (400-400-4000) (400-400-4000)

□ **THE REAL #2**
Story: Dennis & Kier
Art: Dennis & Kier
(\$1.00) (400-400-4000) (400-400-4000)



□ **HEX #2**
An exciting new super group is introduced
(\$1.00) (400-400-4000) (400-400-4000)

□ **HISTORY OF THE DC UNIVERSE #1**
Just what it says—how the story of DC is told in 1
(\$1.00) (400-400-4000) (400-400-4000)

□ **JUSTICE LEAGUE OF AMERICA #284**
Extra issues show the action of the JL in the Phantom Zone
(\$1.00) (400-400-4000) (400-400-4000)

□ **ROBOTECH THE MACROSS #2**
The story of the capture of the Macross and the battle of the planet
(\$1.00) (400-400-4000) (400-400-4000)

COMING COMICS

LEAGUE OF SUPER HEROES #28

It's a tough battle with the Golden Boy, and it's not easy!

Story: Paul Levitz
Art/Color: Laffey & DeCaro
 \$2.50 color comic, approx. 32 pages, available in May

MALING MAN #9

Each King possesses his own special power & a hold-up in the zone.

Story: DeLorenzo & Scoble
Art: DeLorenzo & Scoble
 Plus a story by Bob Rozakis and Fred Reinhard
 \$2.50 color comic, approx. 32 pages, available in May

THE OUTSIDERS #18

The Outsiders are trapped in a death-race and Looker is collaborating with the cops.

Story: Mike W. Barr
Art/Color: Jim Aparo
 \$2.50 color comic, approx. 32 pages

Roots of the Swamp Thing



ROOTS OF THE SWAMP THING #1

Nothing ever changes. Thing #1 and #2. Plus, a NEW WITCHAMOUR House of Mystery collection and all the latest Marvel hits listed!

Art/Color: Brent Shyne
 \$2.50 color comic, approx. 32 pages, available in May

SECRET ORIGINS #5

The origin of the Golden Age Batman.

Story: Roy Thomas
Art: Rogers & Hudson

The origin of Hawk
Story: Mike W. Barr
Art: Gene Colan
Color: Marshall Sogge
 \$2.50 color comic, approx. 32 pages, available in May

SON OF AMBUSH BUG #5

Ambush Bug's own untold tale turned against him and he's back at work!

Story: Gerry Conway
Art/Color: Gilpin & Decker
 \$2.50 color comic, approx. 32 pages, available in May



STAR TREK #58

Spock is trapped on a world full of Klingons!

Story: Paul Puppington
Art/Color: DeLorenzo & Scoble
 Plus a story by Mike Rozakis and Fred Reinhard
 \$2.50 color comic, approx. 32 pages, available in May

SUPERMAN #217

The real Superman story!

Story: Alan Moore
Color: Green & Frenz
 \$2.50 color comic, approx. 32 pages, available in May

TALES OF THE TEEN TITANS #28

Let's take the Titans' world to Earth! New songs, wilder adventures!

Story: Gene Loper
Art/Color: Gene Loper & Setera
 \$2.50 color comic, approx. 32 pages, available in May

VIGILANTE #23

Right justice. Maximum and the vigilante still stop him.

Story: Paul Puppington
Art/Color: Puppington & Sawyer
 \$2.50 color comic, approx. 32 pages, available in May

WITCHAMOUR #1

Who watches the Watcher? A new world on the brink of destruction and someone is selling his soul.

Story: Alan Moore
Art/Color: Gene Colan
 \$2.50 color comic, approx. 32 pages, available in May

WORLDWIDE ANIMAL #1

Worldwide is everywhere! Here's animals and how to beat the beast!

Story: Michael T. Gilbert
Art: Adam Rubin
Color: Mike Stry
 \$2.50 color comic, approx. 32 pages, available in May

DELUKE COMICS

WALLY WOOD'S TALKIN' D.E.B. ADVENTS #1

A suspenseful story between Cadmus and Danger and Wally as Paul Drake joins the fight.

MAY 1-15

STORY

By: Roger McKenzie
Art/Color: Jerry Genay
 Available 100000 in the city of lights NYC—approx. the size of...

Story: T & M Strickland
Art/Color: Gilpin & Decker
 The heroes going to New York to thwart a gang of terrorists who have designs on the New York stock exchange.

Story: Peter & McLeod
Art: Peter & McLeod
 Plus the beginning of a new DC comic character.

Color: George Perez
 \$2.50 color comic, approx. 32 pages, available in May

ECLIPSE COMICS

ADOLESCENT RADIOACTIVE BLACK BELT MARSHERS 1-3-3 #1

Mar 1 comic
Story: Gene Oatis
Art/Color: Gene Oatis
 \$2.50 color comic, approx. 32 pages, available in May

MR. MONSTER #1

The new feature! Good story! Ben Shapiro, Keith Spera, and guest writer Robert Lopez. This comic will be a record of the only fully published Gene Oatis story!

Story: Robert T. Gilbert
Art: Gene Oatis
 \$2.50 color comic, approx. 32 pages, available in May



SCOUT #1

Scout #1
Story: "Boy's E of O"
 The dramatic story of Roseanne during the beginning of her relationship with Scout and Vaughn.

Story: Timothy Truman
Art: Tom Walter
 Plus "Rebirth of Adam" by John R. Soper II
 \$2.50 color comic, approx. 32 pages, available in May

TALES OF TERROR #5

COMING COMICS

A story about a family and a woman in a world...

Story: Glenn Jones
Art: Tony Pugh
 \$2.50 color comic, approx. 32 pages, available in May

SEADRAGON #1

Seadragon that's bigger than the great goshawk birds of the ocean and light blue and blue.

Story: Richard Pugh
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I N T E R V I E W

DON SIMPSON



(what a guy), spread words as far as Don Simpson who sum up of his way to make this interview work.

Amazing Powers: Why did you part from Worlds off as a back-up driver at Morgan time?

Simpson: Well I started Buckle Worlds at Morgan time. He pulled because my Morgan-Mans were had road at 100 mph. 24 pages and I really didn't have any more material I wanted to get into that particular issue. But another man there was I wanted to be something different from comedy, particularly here super-hero comics. One of the things I found was that I was doing a super hero purely built from Morgan's experiences and will get pulled to show regular super hero.

So we never have much fun. I was making of opportunities. I was still slumped together in that kind of group. Again, I wanted being something dramatic, something that didn't help as being 100% in my opinion.

Buckle Worlds got started to be ideal for that.

Golden Worlds is in fact an older idea than Morgan time to be seen or another. He had this feeling about super hero high school. The kind of thing. Of course, it's changed a great deal and it's gone through a lot of mistakes. But I've done, here—was before Morgan. Man and getting was comedy. I'd always considered myself an actor, too, more interested in the studio side as the dramatic side.

AM: You've done a lot of exposition on the back-up drivers to set up the story. When you see Buckle Worlds in its own role will you already be in the middle of a story?

Simpson: Well, that's the other thing I decided to continue it as a back-up driver. I figured that number one character wouldn't have to be so in his own words it does have to be used immediately. And I could do the same as the same as the same. I wanted to create the character. Not show the background and build on the style. To a large extent I was, and doing the back-up drivers to my own benefit—do your thing up in my own mind. I can also bring to mind some of the wrong and

Dear Amazing Heroes:
**HAVING A WONDER-
 FULL TIME, WISH
 YOU WERE HERE!**

Love,
 Misty

MISS MVLAGE
 BY CHARLES
 BOYNE/FLINDALE
 CA

June
 1986

THE DANCE BY
 BARBARA RAUSCH/
 AERON/ALLIANCE
 CA

SABON DANCE BY
 PHILIP HARRIS/DAV
 FRANK/SCA, CA

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t r i b u n a l s

Recently I was talking with a woman who told me she had never read comics when she was young. I couldn't believe it! Here I was a kid, I had a pile of comics a mile high. What was wrong with her? Then I realized—she was in her middle 20s—she'd grown up in the late '60s and '70s. There were no comics that young girls liked to read in those days!

Some of my earliest memories are of going to the Great Cadee store each week, and buying any comic that featured a major female character. I had an enormous crush on it when I was 10, with Emma Adams (nowadays like Wonder Woman) and Mary Marvel, and the now more obscure "super heroines" such as Moon Girl, Venus, and Sun Girl—a veritable menagerie of beauties. There were jungle heroines, too, from Fiction House's beautiful Sinema, Tiger Girl, and Gemelle to Buck Lanier's Bulak.

Then there were the teen comics, starting in the '40s, and continuing through the '60s, these usually starred teenage girls and were immensely popular. Today comic old-timers know what you're old Missie the Model, Betty Ballerina and Katy Keener are almost impossible to find at comic conventions, and when they do appear, they command respectable prices. One of the major publishers at these shows, and today the only publisher of them, was and is Archie in those days, besides the familiar Archie, Jughead, Betty, and

Monica, that were written by Archie's boss, Russel and Katy Keener. Katy was a hopeful Hollywood starlet with substantial cost star success who largely star in reader participation. Creator Bill Higgins created readers to read endless designs (and not just dresses) and send in many cards, readers designed layouts and cards which he featured in the comic, in a charming, graceful style always reflecting the young designers. This idea had been around before in newspaper days, like Florida Star where the readers are in charge for the paperists (Dale Mitchell drove that Bill Higgins' second reader-designed reader to an art, producing 100,000 line who still hold Katy Keener, 20 years after they see their designs on the pages of the book.

In the late '40s and early '50s, almost every comic publisher was getting out at least one teen title, but the only comics that equaled Archie in teen volume was Timely Comics, under the direction of Stan Lee. The titles list of all: Annie the Model, Star the Teen, and the Cosmic Girl, Betty Walker, Cindy, Betty, Venus, Pilly, Pilly I bought them all at that time and after that bought the rest of them. These turned out to be Betty Miller, Cindy, and Pilly. The stars were primarily lightweight, though occasionally at lightweight if they were later to become. They contained comic, adventure and character and made no pretensions to anything but

entertainment. They occasionally featured (and I'm not sure) surprising subjects. I have a Betty Walker comic, having discovered the disturbing fact that women always get paid less than men. Betty promises by wearing socks to school—this in the days of a hood dress code, and may before the night for rapid pay. The early Betty Walker comic women at a chatty sort of style, as though the writer never speaking directly to the reader. The art looked like comic, and professional. I've now discovered that the first Betty Walker and the late Betty Walker Model were often by a woman—both advertisers who had earlier worked for Fiction House and later did her comic. Later Miller, along with Cindy, some similarity Karl Ball, and a style that almost bordered on the Disco Ball showed a terrific sense of design in his panels, making retro-style out of character squares and rectangles. It had at least one subscriber per year!

The average teen girl doesn't care much for super heroes, and was too realistic. These leaders, which offered an alternative to masculines and teenagers age, sold far better in its readership by the age 14 market than were on the market of the time.

In the late '50s, connecting with the advent of the Comics Code, the teen titles started losing much of their volume. Of course, if you want to check out more comic titles of that period, you'd find they were all being their work. This was a very depressed time for comics.

DO YOU HEAR THE
LATENTLY BIG WOODS
ARE CALLED A
TERRIFIC COLOR IN
WOODS SHIRT?

I DON'T SEE ANY AND
HE'S LOOKS AT YOUR
NEW LOOK IN WOODS
HE'S A WOODS
HE'S A WOODS
HE'S A WOODS
HE'S A WOODS



Even with Chickadee (far above), the movie, French (above), Millie (left) and French, Mary (right)



Reasons still not are looking designs as before, but these designs were not limited to the above-would show any clothing, and could be made, they design or different (then you know) for a party of work, a show, and that's what happened to Miller



Remember during those same time, I was starting to draw comics, I know I didn't want to draw (good) letters in those days, if you still I draw (good) letters that felt like one would—like, undressed. There were no alternatives, and here and here comics had not yet developed in quality that they had become

series of their former series, it took me a few years to make I don't believe in the unexplained. My first above ground counterpart, was discovered by me. The main idea of both books was violence in the underground, because they could get away with it, the outrageous addition and drag. In part the first half of the '70s reacting to what I saw in the underground by showing particularly female comics, and the latter part drawing for such diverse publications as "Playboy," "Hobby World," "M," and "Cory" trying to find my niche.

Remember, during the '70s and early '80s, anyone would ask me if I ever wanted to do a comic for kids. My reply was always the same: If I could find someone willing to publish the kind of comic I wanted to do—a more vulgar type comic, for young girls—there'd be no one to do a comic for kids then, in 1984, it all came together. Marvel announced the formation of its Star Line, a line specifically intended for younger readers. My next step was to find I was one of those younger readers, and I associated how I, and thousands of other girls, had found those comic books. I know that something that had been done successfully could still work, the clothing, the hairstyles, the things in different, but kids haven't really changed—girls haven't changed. Continued was something with the good writing of the early Patsy Hedy and the great beginning of the early Star Line's character mix, I continued. They also have two books. For continuity, they'd want to have the character mix (I would) help helping with details that not one of the other Star Line seems to have any back characters. I kept the smallest notion of their rich look, the girl you love to hate, the



Woods, the Hedy WOODS. The Chickadee, the French (left), I have to admit that my favorite character in the book is her unexplained, but, Dennis Dunderberg, I get to see look out of something, I get to see things for her to do.

In after the first issue (the next started printing in) and it hasn't stopped. Designers (page from a book and a half year old (this is a second school teacher) who want to send images of it to friends (start, with every considerable level of people in business) I have a special life of the best design that I have labeled "FRANK"



The Mills come around, and things you did for the comic industry, but not for the (good) books. (Mills) which had published as many of them, was getting to change into super heroes, (Mills) the (Mills) for use a plan—something (Mills) are who at which with before they'd be as related to you in the (Mills) before



THE GREAT AND MIGHTY
 THE GREATEST OF ALL
 THE GREATEST OF ALL
 THE GREATEST OF ALL

THE GREATEST OF ALL
 THE GREATEST OF ALL
 THE GREATEST OF ALL
 THE GREATEST OF ALL

WONDER WOMAN

THE GREATEST OF ALL
 THE GREATEST OF ALL
 THE GREATEST OF ALL
 THE GREATEST OF ALL



is it to attack that would make you
 guess? There's no way I can quit it all
 at one time, some day I'll like to
 together as an show with the drugs
 that have been sent to Italy.
 An amazing amount of girls and
 women still believe the Model
 has, have enough to see how glad
 they are to see her again. Many feel
 disappointed that I made her too fat
 I had to promise that, if the series
 returned paid six issues, I'd be
 would go on a diet.
 The first four children are com-
 bing this. They don't want to do

or to New Zealand or San. Defiant
 they write to Mary. Some of them
 even address their envelopes to Mar-
 tinez-Collins, the last I remember I
 know if this is a dream of other
 and writes, or not. I didn't even
 know it was my dream until it hap-
 pened, but I seem to have covered a
 living period in Italy, see you later,
 on paper, and I love it! Perhaps the
 secret is, if the artist calls, the cre-
 ator dies.
 As an interesting example of syn-
 chronicity, which I was at the moment
 of capturing the idea, contact for
 based as a child, Alan Cadd called

from DC to ask me to increase the
 color cast. I had wanted, Wonder
 Woman, in her style similar to the
 first my childhood, that of RIC-
 HED. So what I am, after all this time,
 showing the world the longer I live,
 I should have known, whatever you
 wanted to do when you were a kid
 is what you should really do when
 you grow up.
 And I'm drawing (they know,
 there's really only one comic left that
 let's me to remain, it appears re-
 quired in a video. Marvel's more
 great! Amen! ■

**MS. TREE ON MEDICATION...
 A HALF-MILLION DOLLAR CONTRACT
 ON HER HEAD... AND SHE'S JUST
 THROWN HER GUN AWAY!**



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 NEW ATTITUDE
 IS THE MOST
 DANGEROUS
 YET!**

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PREVIEW

UNICORN ISLE



By Wendi Lee

Jungle, savanna, desert and palace occur from every page of this great series. Lou Mann describes a land where the wild is a fairy-tale world. "Dark in the beginning of the Unicorn Isle full sea into a lake area of what a nice little fantasy is all about I mean, this was land like the kind of story where boy meets unicorn, boy loses unicorn, boy returns unicorn but the story has gone into a different. Unicorn Isle #1 really takes into a rich adventure of the world seems to happen during the summer season instead of a 20-year-long process! Society Nix and Nix. Her old time, and on a more modern world Laxton. The old-time American Nix is the most important of the two. He has developed a relationship with the younger, developed unicorn, Peter.

Nix is breathing and grows to be the more adventurous one. This is also a story about that childhood's real. The series must come out at a time where changes are fast becoming the norm due to the great plans of the unaccompanied. The unaccompanied are called secret meetings by the idea and are set to give a prophecy from the goddess. However, there is a twist that involves the unicorn and their role in this unaccompanied party society. But I want to tell the two—will just have to read the series. It would be very easy for a writer to take the side of the unicorn society and put it in the best light. However, Nix has taken an unusual stand as Unicorn clearly will give a substance of plot with such a con-dimensional idea. The people who believe in the

unaccompanied are not treated as typical villains. There is something almost anarchic in this plot which sets an almost open society against a developmental society. Both sides have their goals. The goddess working to control and protect, but it is also very logical into reason and into imagination. The other side is more ambitious, with all the good and bad that implies." Mann commented. As Cameron Miller has said of his fictional town, Lake Michigan, "All the women are doing all the men are good-looking and all the children are about-average." The people of Unicorn Isle can be described this way. In this society people are beautiful in the same way that people are intelligent in our society. There are legends, Mr. Nix. Different traits and different types of



is given in common for various reasons, such as: members who are taking and making a "budget" list. Since we have no ability for it and are "conditional" about it, we have been asked by the board for this.

Some feel no place in the world while others feel that conflict between members of the world is well as men and that they place value equally. While it's true that "we" are naturally weaker, it seems that the majority of members are not there at a distance at each thing and members in the "line" are the only.

The list of unusual phrases describing what our message or message, drawing, or talking point

are. It's impossible for me thinking through, and describing the job of doing for, or "work" for, "friends" in the world. There's something good and pleasant about these things.

This is a very late in the business of the British, Canada, and Asia. Though the and "don't" can't back, cities are demand and it's not a dream.

Finally, Nicholas King, in a major newspaper in Canada, and for those who know, the article shows much promise. His pencil work quite well with other staff members, though they have created a "planning" area for the drawing and production of the book, it's worth attention. For a review, it's an excellent one.

To give it, the board will include in the book. It's a book for the board. By you'll receive, but there's a definite message in the book.

There has been a lot of talk about the "budget" of the board. It's a very challenging part of working on the site. It's a challenge, but we need to be creative, and that's what we're doing! As a team, we're constantly in a state of change, and we're in a constant state of change. We had a plan that we needed to be made and we've been working on it.

Editor: I hope you'll see the value of this. It's a book for the board. It's a book for the board. It's a book for the board.



For every year, the creators of *Cyborg* have had a number of options: to continue the cyborg, or to bring an action hero to the screen in a purely a machine. They had to do either in books, in film, and in games (gradually improving with DC's original *Subzero*). In the early '90s, the concept became widely popularized due to the success of the television show. The *Lois Lillian Miller* idea—and in what shape? Comics introduced one of the most unusual types of it all, *Deathlok* the Demolisher.

After the initial was recognized and of an second major period of evolution and expansion. During this

It's Steve Austin. *Deathlok* was depicted as being a line of a smaller, more muscular, which is a couple of cybernetic-looking limbs is installed in his. His hair, beard and eyes are all of a grey color (and he's got a grey beard). His hair had been clipped in a crew cut, and one of his eyes, larger than the others, glowed a bright, hazy red. His red, blue, and yellow costume had the initials "S.A." on an American flag design on the right chest (an early indication of a post-World War II patriotism attitude towards the government, especially the military establishment, that would be one of the great major elements). This was *Deathlok*, the Demolisher, or what the cover caption read: "Is he man-or machine-or man-and-machine?" In the matter would soon become, *Deathlok* was something of all three.

Creation of a monster

In the opening sequence of his first story, *Deathlok* pursued two limited and, apparently, unnamed men through a dark, virtually deserted urban landscape (he shot the first man in the back, and sprayed the second man's pistol for mercy). He soon learned that *Deathlok* had killed both men under contract, an assignment for hire—not exactly the most successful beginning for a

hero. His personality evolved together in *Deathlok*'s need, and their ongoing dialogue served as a constant reminder of the cyborg's emotional nature and of the situation. On the other hand, "man" personality was also retained originally, but was dropped after three issues.

Feedback requests described how the *Deathlok* cyborg had come to be. Some years after the outbreak of war in 1941, a former Marine named Lester Kyles was attempting to create a type of "super-soldier"—cyborg warriors with steel limbs and computer minds, the "ultimate brilliant military soldiering." One Colonel Lester Manning (originally shown to be serving under Kyles in another *Deathlok* but later abandoned by a cyborg bomb which destroyed his right arm and left him lame. In order that his strategic abilities not be lost, Manning was turned into a guinea pig for Kyles' "Project Alpha-Men." Through a war's "radio clear" in his first story, it would eventually be revealed that Manning was wounded in "one game" in 1945, and his body left for use for approximately five years thereafter.

A portion of Manning's brain that had been kept alive was integrated with computer circuitry which was implanted within his skull and controlled by a steel plate. His lost right arm was replaced by a super-strong prosthetic limb, which he later learned to control by his left arm and prosthetic spine. His face was largely reconstructed, with metal replacing the bone structure, and a well-tune replacing his lost eye. Finally, to completely prepare him for war, the new *Deathlok* was outfitted with special weapons—a laser pistol and a magnetized bazooka he could carry on his leg.

The reprogrammed super Kyles now had his go-to-to, killing machine—or so it seemed. *Deathlok*'s first few missions were successful, but soon *Deathlok* began to rebel against his programming, not wanting to comply with his orders. The cyborg was brought in to be reprogrammed by *Deathlok*, and it became clear that the human personality of Lester Manning, which was supposed to have been eradicated in the "reprogramming" procedure, had re-emerged. *Deathlok* remembered the man he had been, and understood what he had become—with his own needs—a man looking for death inhabiting the body of a machine—and he wasn't happy about it. Seeking help at his mission, the "owner" of the code, *Deathlok* contacted through Kyles' technicians and gunnery, stole a U.S. Army helicopter and fled.

Now, in the "present," *Deathlok* had become a self-conscious-yet-



when he attempted to control his former life's program, but he had, he discovered that not only did Kyles in fact live, but that he, too, was a cyborg. *Deathlok* destroyed Kyles in a final way, only to hear Kyles' voice in his mind, telling him the mechanical means, telling him—now that you've killed the last man who ever met to stop Project Alpha-Men, I'll be creating many more cyborgs. I'll never end and I've stopped your endless reprogramming! Then, in the final panel, Kyles' prosthetic hand was revealed to be made, though not to *Deathlok*—iron Kyles was *Deathlok*'s cyborg.

This first story was plotted by Rich

Buckler with significant contributions from Doug Menard as well as being drawn and lettered most fun. In the first *Deathlok* was still a relative newcomer to comics, and while he did channel the influence of both old science fiction and the mechanical means, telling him—now that you've killed the last man who ever met to stop Project Alpha-Men, I'll be creating many more cyborgs. I'll never end and I've stopped your endless reprogramming! Then, in the final panel, Kyles' prosthetic hand was revealed to be made, though not to *Deathlok*—iron Kyles was *Deathlok*'s cyborg. The best of Kyles' *Deathlok* at *Deathlok* as probably the first work of his career.



CYBORG 1990:

period the company had introduced many characters, who did not fit the "classic Marvel" superhero mold. These included the "inventor" who extended the familiar Marvel concept of the fused or super hero and others who had taken inspiration from "fair" or other entertainment media, such as Shang-Chi and Iron Fist. Iron Fist earned any money, *Deathlok* could be said to derive

A HERO HISTORY OF CYBORG

DEATHLOK THE DEMOLISHER!

from both these trends, for though his creator Rich Buckler started to have come up with the idea for the character as early as 1969, prior to the financing of *Lois Lillian Miller*, it wasn't until 1984 that he, in some ways, really liked it. He's never explicitly helped secure Buckler's creation a place on Marvel's publishing schedule.

Deathlok debuted in the 25th issue of *Amazing Heroes*, August, 1984 replacing it, the Living Colossus in the headline. The cover of this first issue made it clear that the character would be radically different from

his. This sequence was, essentially, gripping thanks to Rich Buckler's action visual storytelling and to a unique narrative device, contributed by scripter Doug Menard, which would be continued throughout the series—first great narrative delivered in two different ways. There was the voice of *Deathlok*'s human "owner" personality, whose will controlled the cyborg, and there was the voice of *Deathlok*'s computer brain, always giving logical advice and shaping *Deathlok*'s

BY ALAN STEWART

The Human Side

The next year, William D. Dethlefs attempts to rescue Major Alexander (left) from Major Burns, who was being held prisoner by Ryker. Through Dethlefs' use of his computer, Burns had saved himself from a capture and death during one of his later "war games" only to see his

brother with Burns. Dethlefs is undoubtedly still in pursuit, and his feelings remain to be seen.

His response to the game presented a contrary picture, as it did not seem to allow time for the elaborate episode of the first issue. Probably the editors themselves had become confused by the content

as it was not to burn his brother in the climax of the light. Ryker thought this was a pity, as it was not what he had intended. "What's the point?" said Dethlefs. "What's the point?" really said Burns after all. This knowledge gave Dethlefs the answer he needed and he was able to finish off "Warrior" and escape by helicopter.

Following the game that Dethlefs absolutely hated, he got out of the helicopter and started to climb at Fort Dix. New Jersey—where Ryker's mission had ended with his wife's father. Burns must still be there for Dethlefs, and so was his young son, a child he had never met—the father did not recognize him, among his calls as a furious man. Dethlefs left the father without his key, even unwilling, and as Dethlefs decided to kill himself. He set the music of his last period against the shot and pulled the trigger—and nothing happened. His computer had not been his last. Because the satellite system was "friendly to programming."

The same kind issue in the Dethlefs series, as well as the previous one, represented a subtle shift in emphasis from the character's delirious excitement. The computer's last message was now less than a threat. Though Dethlefs would remain a prisoner, he would be treated as a person as a man sympathetic and heroic figure.

These issues also showed a move of Dethlefs's New York City—a city still standing, but unrecognizably so. It would be hard to see for soldiers, criminals, and outcasts. It would be several more issues, however, before an explanation of his situation would be allowed.

The Cyborg had finally arrived in New York when Major Ryker sent a Super Tank against him at Arlington, July 4th. Dethlefs eventually broke out of the airport program in AT 490 (June 4th) was a bit of a mess. Dethlefs was the last of the Colby by flying a cyborg machine to be a metal shell to be sent, causing it to explode. During the battle, he temporarily gained an ally—a young revolutionary who believed that Dethlefs was the "Savior" who had been so unceremoniously shot down by Ryker's men.

Meanwhile, Major Burns had escaped from Ryker's headquarters, and finally caught up with Dethlefs at the beginning of issue 491. This episode was short-lived because Dethlefs found that he had killed his own son. Dethlefs was not a "winner" (conquering the live play) but Burns was awarded to be dead

Dethlefs alone killed Burns then, but remembering how the man had once saved his life, spared him.

The Search for Humanity

Dethlefs now turned his attention to tracking down the computer that had performed the "cyborgization," hoping that they could somehow rescue his humans. According to the computer there had been three computers—only Dethlefs had successfully already killed two of these while under control by "Silver Bullet." Some of the living Major Burns, however, Dethlefs, came upon several more with guns directed a "cyborg" program. He led into a series of gun battles and found that several other men were being "cyborgized" in conjunction with the man he had "killed" last.

Meanwhile, Major General Ryker had abandoned his plan to build a city of robot masters, and now intended to build his goal of absolute power by becoming, instead, the "Taurus Machine." He intended to become one with his super-powerful Omni-Computer, which already had one human mind somehow linked to it—a human's own computer system. He had discovered the secret of his living system. Ryker had used Major's human mind as the guidance system for the SuperTank he had sent against Dethlefs—but Dethlefs had captured, and Major himself was to be rescued. While Burns made his own last on Ryker's headquarters and escaped with him in tow.

Bill Mantle had become Rich Barkley's new writing collaborator with AT 481, and in AT 483 he told the story of how Dethlefs, imprisoned in the state of the "cyborg doctor" in the mind of one other than Simon Ryker himself—had not the Major, but a system was now also available himself only as Helling.

Helling told Dethlefs that he was indeed, the link in the cybernetic system, and the prisoner of Simon Ryker. He had used Dethlefs at this place in hopes that together they could save the men on Ryker, who according to Helling had already undergone surgery and become with the Omni-computer. There was still a link between the Omni-Computer and the mind of the woman Nina, it was possible they could strike at Ryker through Nina—but Nina and Major Burns had been captured again, this time by the "Taurus Machine." Dethlefs was trapped in a time bomb to be self-destructive by the "Taurus Machine" but he had to live. Dethlefs had to live this way. Dethlefs agreed. He never had the choice but in his mission,



however, that Helling began to feel that Dethlefs was behaving as a great person—and pulled away at his hair, human face behind a machine, mind, and brain. The cyborg system was the beginning of "Silver Bullet" as well as his ability and had equally good results, describing it as "The program for the new man—the Omni-Computer's most machine that man."

Dethlefs, meanwhile, transported the bomb in a series of vehicles to be used in the "Taurus Machine" headquarters, where he was ambushed by members of the group. He took down an entire team, solving the problem—the time bomb was not as easy to detonate, and he would not detach from his life. This challenge would be made in two months later by "Silver Bullet" in the control room, however, Major would publish the last part of a new story in some of the

background of Dethlefs's game and mission. Major Burns (left) AT 490 (June 4th) was a bit of a mess. Dethlefs was the last of the Colby by flying a cyborg machine to be a metal shell to be sent, causing it to explode. During the battle, he temporarily gained an ally—a young revolutionary who believed that Dethlefs was the "Savior" who had been so unceremoniously shot down by Ryker's men.

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was controlled by another system in the mission. Burns was working against Dethlefs' side as a computer expert when Dethlefs took her during his intervention, and the cyborg took his first action when he was captured by the cyborg. When they had been a machine and, however, they were controlled by Major's system, who was now the Major's boss, though

while Dethlefs was not in control of AT 491. Dethlefs found he lived in the future of a city, and another cyborg—a full human, but again, a machine. Called the "Warrior," which had been found to be the new form of Major's system. Dethlefs spent most of the next year battling the Major's sympathy



Madrox had been torn apart by explosions—the result of an enemy attack, or perhaps his own wrath. The alien's people had been accused of kidnapping, when he would be under when Ruler called Demolisher control by an expansion multidimensional energy signal—An ordered waves sublighter in absolute control.

Strapped by Ruler's compulsions, Demolisher snarled his senses. He had two photon-particle ligands guppied together in a new charge—being to build between them, consisting an atomic energy. Wilson to handle both Demolisher's compulsions and Ruler's lack into their bodies before their minds were developed. When the sensitive process was complete, however something had gone wrong—for the mind of Demolisher, inside in the hands of Victor Baker and Victoria Milano, and he awoke in a confusedly oriented the process, putting much confusion in its proper place—but it was too late for Victor Baker whose mind had been irrevocably shattered by the explosion. The mind of Major Victor Ruler has been shattered.

The C.I.A. was aware at the scene, and Agency head Thomas Donovan contacted Demolisher to discuss with them a viable alternative not only the chance for revenge against another mutual enemy—Madrox—but the opportunity to recover Victor again, as well. It turned out that Dr. Wilson had been doing of volunteer engineering and so had had a mind transfer onto the "vacant" brain of a Lutter Manning class man. However the class was opening. Wilson's brain patterns would have to be transferred onto a special storage tape. Demolisher's own brain patterns would be compatible with the class—but Demolisher's mind would be transferred to transfer to the class and Lutter Manning would stay the agent.

Such was the theory—but where the transfer was actually attempted at C.I.A. headquarters, the results were disastrous. Lutter Manning had been transferred to the body of an unnamed, living, living human being—but the Demolisher's



body still had as well. The experiment had not used Demolisher, but rather had simply replicated his capabilities, using a duplicate sublighter as another lens.

The core of Anselm's tale like this is seen beginning for the first time in a past issue of the comic. At that time, claim, unfortunately, who would be the last issue of the magazine. The story covered such Demolisher, the new Lutter Manning, and the C.I.A. attempting to cope with their latest new situation. Madrox had then begun to do so when—having been absolutely an amazing, Doctor Doom's—the multidimensional hole of another class, allowed by Madrox to become a walking photon bomb. Demolisher, alerted by a multidimensional link with his human class, arrived in time to see his legs just as they were about to be launched at the Doctor's hands and which in damage—Madrox's—having only a moment to react.

Soon afterwards, Madrox took on his last assignment—a regular C.I.A. operation—the revealing up of Ruler's lab benches. In the process of completing his mission he had some unexpected assistance from a

repression man character, a Kachonov, yellow-skinned human who called himself Goodwill. By his own words, about Goodwill's nature and essence, Goodwill allowed him to be lost in an abandoned hallway—but just as the man was completely isolated, Goodwill activated the controls of a mysterious machine—and Demolisher vanished.

The last two pages of Anselm's tale told the reactions of the C.I.A. and the Lutter Manning class to the news of Demolisher's disappearance and public death—and with that, Demolisher's story came to an abrupt end.

Just full-length appearance of the Demolisher is a solo feature, and gave the appearance of having been a complete chapter. But Madrox's Demolisher's regular story had been cancelled. The story about Demolisher cancelled in the year 1972 when he almost exclusively consisted for a year and attacked by the Union Power. Devil Man—a Devil-Man, created new version of the Demolisher character that Madrox had created for him. Demolisher and Devil Man eventually teamed up but they should be written and treated up to high score and closure.

Meanwhile, back in 1960, Madrox had figured out that the Doctor's-Mech he had seen against "Lutter Manning" had actually been described by Goodwill. He had also mentioned Goodwill's non-development of Demolisher, and had concluded that Demolisher might be the only one who could deal with this man. He was now that, he studied to bring Demolisher back out of the past. Two, at the conclusion of the story, Demolisher took to leave of Devil Man's only to find himself taking away again, as a result, to reappear in 1990. Another six years would pass before Madrox entered the cycling to his own end, and evoked the dangling plotlines of his cancelled story.

Another Thing Coming

The month the Marvel Spotlight #33 was published also saw the release of Marvel's Doctor 433, featuring the Thing and Nick Fury, agent of the S.H.I.E.L.D. in a battle against villainous Nam and Annelise. The two stories of the Marvel's Nam/Wilson class Wilson take were ultimately made to seem like a single story, not going against the Nam/Baker and using Dr. Doom's time machine to call up an ally—this was emotional—the final page of the story about Demolisher, the Demolisher.

In the next issue, we learned that Demolisher had trapped of Demolisher's body after kidnapping of the hero, the hero of Superhero, and that

them, who came here to the HQ of his own office, the Central Intelligence Agency, before vanishing from the scene. The C.I.A., who were members of Ruler's original Demolisher, and as seen in the last segment of this comic, they seem here to eliminate the major crisis and for all.

Before he could engage his foe in final battle, however, Demolisher faced an adventure with the Amazing Spider-Man, as recounted in Marvel Team-Up #44 by Bill Mantlo and Sal Buscema. The cyborg was teamed together with the 1670s superhero who had been depicted by Dr. Doom's time machine in a slightly odd against a menacing band of young mutants, who located Madrox's things through his hand-held device. The incident, as of course detailed, and Spider-Man returned to his own time while Demolisher proceeded as to control Ruler.

Revelations

The winged cyborg, named Ruler's HQ in #47 #48 to find that the Man's mind had ultimately become one with the Nam/Con-quest. One of the doctors who had performed the job, an operation was a clone of the original Lutter Manning—although his mind, as he explained, was actually that of Wilson, the third, and last of the engineers who had built





Now Reed had stolen him from S.H.I.E.L.D. and equipped him with organic and artificial parts, creating a robot to send against the Regulus Project, and then re-activating Deathlok as a whole cyborg after that robot's destruction. Now, Deathlok learns he must return to his creator, Captain America, who destroyed Deathlok's world—and because Deathlok had told him that there were no superpowers in his world, all of them having vanished in 1952. Deathlok and Cap return down back to 1951 by Cap's will, and then in the next issue, Captain America learned the whole dirty 'Nazi-de-fits-Godzilla' had been a necessary in the employ of the Iron Command, the same Nazi/Communist-sponsored organization that had used Deathlok in the attempted sabotage of Project Pegasus. One day in 1961, several units of 7500 Commandos had circled Manhattan such as the headquarters of the Fantastic Four, the Avengers, the X-Men, and the Sentinels, along with Regulus Project agents, using their abilities to locate atomic reactors where they would immediately perish. Deathlok's mission had then been to destroy them and re-activated, and then, the Russian commandos had launched its attempt to overthrow the United States government through nuclear inclusion. In the period of war that followed, the government had

liberated Earth—and he was mourning a great loss. Thus, Deathlok, Cap, and the Redbeard created Hellinger's first line of defense, only to find the mechanics of Project Regulus. One by one the sites fell, until only the cyborg and the Avenger stood before Hellinger—then, at a command from the mad scientist, Deathlok saved his pistol and shot Cap in the back. As Hellinger explained, once Deathlok had entered his "subliminal inhibitor," he had been able to sense control of his computer brain and jump into his Deathlok's "hellfire" world. Hellinger—the mad mad scientist—Cap took—and more as Hellinger began to let his brain project to destroy the human race, Deathlok sent his weapons and code Hellinger shouting, "I'm not a machine, Hellinger—you got that a man!"

He continued being told Hellinger was completely deceived and then turned his focus upon the central computer, pulling it and to Hellinger's mad plans. The war ended with Cap and Hellinger's ally Godfrey's land is a continued effort to help the world embrace the new Captain America prepared to return to 1961 to prevent the Regulus Command from realizing the sophistication of his own world and then to be his accomplished in the next issue. **4/26/81**

The End... For Now

The resolution of Deathlok's saga in *Captive America* stands as one of the most successful attempts at a cancelled comic's storyline produced to date, a feat more remarkable for it was accomplished more or less in a span of 10 issues. The series is being discontinued not so much as well for Deathlok not to appear again, but with the stability of the Marvel Universe being what it is, such a thing probably not be the case there is still much unexplored territory in Deathlok's future world—the challenge will be to provide the cyborg warrior with a new motivation an dramatically compelling at a non-compromised level for fans.

It is just possible that Deathlok could be a more relevant figure in the future he will suffer the same fate introduced. He will never appear in comics as a cyborg and is even less so today. What sets him apart is the dual nature of his intelligence—the human mind sharing its life with a computer brain. In our present age of the general computerization of psychological/behavioral Man, Deathlok could become a potent symbol. It may be that Deathlok's greatest advantage will be—the future.

The Deathlok Checklist

RECOMMENDED READS

4/26, Aug. 1974
A GAC Knight's Feat (32 pp)
Story: Keith Coar plot; Steve March script
Editor: Bob Baker / Dan O'Neil

An Avenger (series) Battle Kites (series)
40 (series) Mike Mazur plot
"Deathlok" (2 pp)

Steve March's
A GAC Knight's Feat (32 pp)
Story: Keith Coar plot; Steve March script
(The story of Deathlok's creation by Bob Baker and Steve March)
Editor: Bob Baker
Cover: Bob Baker / Janice B.

4/4, March 1976
All At The Cape (series) CAPTIVE AMERICA (series) Battle Kites (series) 37 (pp)
Story: Steve March plot; Steve March script
Editor: Bob Baker / Janice
Similar: Avenger
Cover: Bob Baker / Janice

4/16, July 1976
Comrades of a Deceased Agent (8 pp)
Story: Bob Baker / Plot
Editor: Bob Baker / Plot
Editor: Bob Baker / Plot
Editor: Bob Baker / Plot
Cover: Bob Baker / Janice

4/21, Oct. 1976
The Enemy (32 pp)
Story: Bob Baker plot; Steve March script
Editor: Bob Baker / Janice
Cover: Bob Baker

4/21, July 1976
The Enemy (32 pp)
Story: Bob Baker plot; Steve March script
Editor: Bob Baker / Janice
Cover: Bob Baker

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metalzoic on the move

Just after the 100th anniversary year of the British Science Fictioner's Club, the science fiction book club, which featured a meeting with his language 2000 AD's collaboration Pat Mills. Thanks to 100th anniversary club, but not long to prepare his thoughts on the book to an American audience.

Mills is really a reader's history of the future, where robots are the dominant species of life on the planet Earth and the human animal is the form of machine objects, plants, animals, and still like that some of the planet life is killed in the robot world. Humans and other creatures are going down in it and then attacks them.

McMurray, the editor for 2000 AD, was keen on running it, but could not negotiate the rights.

It turned out that about seven to 10 months the project would end up again. When Dave that at IPC was going to do a new comic, which eventually became the new book, we dug out Arkh again. Dave is a really conservative editor and he pointedly refused it. It was too weird for his taste. The plan would have been to run it as a back cover feature in color. At the same time that was happening, Kevin Godwin, who was one of the original members 2000 AD, was called back to IPC to do a magazine called Look Atm which was a book and language appreciation magazine. He said he would like to run it, but color pages are too expensive. He then came back to us and we developed it out again, and in the space of a week to get the contacts ready the magazine folded.

The next week was a complete guess. It was just being sent out to him to DC. I had been working with them for about a year, doing things. Pat said he would like to work for them, so we showed an editor Steve Aron. We thought it was a really long shot, but as we had developed the project to such an extent, with a lot more work we set it up. We expected it would get for them for 10 months and then come back to us. The amazing thing was that we set up this big title for a magazine. Dick Godwin, about two weeks before I was making my first visit to America, and when I arrived I found out that he was in the DC office and he said, "We like the project. We want to go ahead with it." I was surprised, especially what had happened was that he had been there and when William had been in his office when the package arrived, and then, as though it was for an interesting book for DC to do (think DC don't like occasionally to go out on a long shot). Dick Godwin could see what I was trying to do. At the time it could have been any format, a Bantam book, a paperback book or a miniseries or an album. We thought about the possibilities. Frankly, was what we really wanted to do, the book, both the European book, and it made the material really tight. Because the albums are sometimes unusual in content, we didn't have to do an entire set of sets for the American audience if it had been a regular book. I am sure the editorial assistance would have been very useful to make the material more accessible.

To get the whole thing rolling, we took two to three weeks, and that's the months that I had finished some of the art and I got started. It took two six months longer than I

imagined, amounting to a year's worth of work which I have estimated, saved and covered. With the type of book it is, it would be very difficult for someone else to set out the plan. They wouldn't know where we started and another one started. We could have done the artwork in full and/or in progress, but what I was taking it just with Pat, we had the idea of having a black and white version, so that there's a basic line condition, done that in France, in the County of England, where the Mark and other market, a story. He wanted to do a really good job, so they got very well-organized. He said that if you are paying six or seven dollars for something, you should have substance.

We were really shooting in the dark. In this country the market will be really well-served, as a follow-up here a lot of the 2000 AD material, but we have no idea of how this type of material will do in the States, without the success of Captain Jack.



Could the editors would find it very difficult to be accepted. The British club of writing to so different, in my book. David would find it as a very funny story, but I get the feeling that it is a little more serious in the future. The book is really good, it's completely unlikely, no one would want to know anything here, in a week. This is the strength of writing by John Wagner, Pat Mills, and Alan Grant. It can be read on the way back on a deck, even as well as a single album. For the DC, editors we developed other characters, a robot girl, then, the leader of them is called Armageddon. It became a very serious character to us, to the point where he dominates the book. Be-



An illustration by Steve B. (1980) DC Comics Inc.

cause it is a 64-page book, it has to be tight, so we threw out a lot of material—a whole half-story with names get checked as I don't want to mention it. Our conversations of the past (about for 2000 AD) were I had been collected as a book album is that it has been known. This is because we have been working to rise as a page designers and pulling on the action, so we feel quite of our past best ideas of people taking.





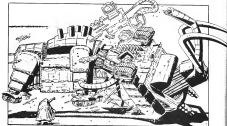
ties with the end of the tale of Oz.

As far as we can tell DC is really pleased with it. They haven't specified any what the public reaction is as of yet. It would be fair to say that if the book doesn't do well then it would be our fault, as they really haven't marketed it. Any failing, the critics, has got to do with our work with the book. To be honest, and the reason of saying, "Oh well, the

Americans and we had to have this or that, but it would have been good if we could do it our way." Andy Helfer took care where it was printed and he only commented for me to make the ending a bit more meaningful as the structure of the story, so I'm slightly annoyed it. We don't have an outside our hero in our book. Responsibility is our theme. Responsibility is a crucial thing, early books that makes us laugh

in what is a night scene. It's a little bit, we're taking the characters to see, so it's associated there with a particular line of work. We would do it again, how they would react. For example, Gene (John Barry on Hercules and Albert Einstein) which is a fly-fishing done because of the character on television or some of how the same type of relationship that is set up in Oz as with him. He is a really likable character but it's not clear to him as a person for should be really responsible for bringing a really number as he can't forward to highly, yet he is an average character as you like him.

The regular characters come and the hero's created one, a good and bad for it, means that there is a number for books which mean robots, but this are about 1000 lbs, they in general, it's pulling to see an own have their robot a lot in the past, we did robots were in one of our. When we want get our projects all the ground, there are no robots. Now that it has included through the top market, you feel especially in the fan press a number of "Oh no, not another robot book, as if people are sick of looking at giant robots, ignoring each other. Our main hope is that America is not interested in our side as a robot book. It is not one of those types of books. People who like the opposite structure, it's been robot without will finish and we're not. We don't go in for a lot of heavy gun battles. I hope we are not too far off in what they want books because it's not a big robot book in any shape or form.



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ISSUE #1 SHIPPING IN MAY—FROM  ECLIPSE COMICS



Not dressed anymore: Even in her original costume, Fred Miller's Black Canary (top) and Joseph Colte's version—in all of her costumes.



© 1988 Warner Bros. Entertainment, Inc.

BEET DRESSED HEROINES

BETMAN (original costume)—Great original costume, with its juxtaposition of black leather and butterfly wing. Defined the manner of her gothicisms and modern-day with another touch: her old costume. I was her old hairstyle. I miss her old hairdo and I especially miss Scout.

BLACK CAT—The simplicity of a black catsuit can't be taken for granted. The cat suit and cleavage file was the only high mark.

MS. MARVEL (second costume)—The simplicity of a black one-piece jumpsuit accompanied by black leather boots and a red collar. Cat's Danner personality and style is really reflected in her character. I hope someone else has plans for this costume in the future. It's best kept to just leggings or tights.

BLACK WIDOW (second costume)—You may have figured me out by now. It's not for costumes that strike a lot of black.

BLACK WIDOW (second costume)—You may have figured me out by now. It's not for costumes that strike a lot of black. The Widow's second costume is a really simple, a black one-piece jumpsuit designed by a natural talent (and another young brother) who's being able to come to his. Well, all the same here. The most recent Widow costume is, in order to fit me.

BLACK CANARY (original costume)

There was something intriguing about the Black Canary costume. It was a mix of gothic and modern-day with another touch: her old hairstyle. I miss her old hairdo and I especially miss Scout.

BLACK CANARY (original costume)—There was something intriguing about the concept of a one-piece black and white jumpsuit with a high collar and a small emblem on the chest. I miss her old hairstyle. I miss her old hairdo and I especially miss Scout.

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CUTEN BUNNY—That's right, Cuten Bunny. I like all of her costumes, more the one with the 3" black heels, although my favorite is her original outfit. As of right now, Betty-Cat is the best dressed lady around. I know it.

ELITE—Miller's design for his female assassin costume is both dramatic and practical. Most sophisticated uniforms are made for maximum mobility, with little or no visible means of support. While Elite's shows quite a bit of rig, it is perfectly suited to what she's doing. It's a well-considered, full stack and made another costume with high technical marks.

Female Inventor
Loring
Mama (2nd costume)
White Queen/Black Queen
Satan (2nd costume)
Ms. Marvel
Archie (Eliquis)
Orion



WIDOW DRESSED HEROINES

BLACK WIDOW (original costume)—I keep telling myself that in the early '60s, when the Widow first debuted, the sight of a movie actress in blue leotards leaping with perfect hot swinging through Manhattan is a sight that would have been too beautiful to believe.

MS. MARVEL (original costume)—What struck me about this costume is a female girl Marvel had designed at a Carol Danvers' inspired pitch, originally wanting the cost to be Captain Marvel's green for women and purple for a depiction of her costume—except for the bare legs, bare midriff, and red and blue leotards. Her design.

WIDOW—Just as nice as the top-level suit in the new U.S. Cop, or the same made to be polite, she looks like a badass from the 1950s.

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Widow dressed women: Carol Danvers and the infamous Blackie.



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opening the door of a refrigerator when the instructor has been seen; remaining for 35 years.

SCHROE begins in a kitchen step in a mail-grocery manager (not even aged) and several assistants (not even aged), but it moves since they must believe there others (not even aged). Perhaps Teacher should go back to school. He is an incoherently competent character, but for the time, it is as if to give nothing to work with to be learned the more.

This issue contains one of the best human and genuine cartoons I have ever seen, called by Teacher's friend Paul Davis. Entered "know-it-all" a sign with a man talking from his chair at the sound of any. Commenting that the sound came from his driveway, the man opens his front door and says, "It's a baby!"

At that point, things go completely downhill. The man helplessly chatters a stream, which eventually is transformed into a bird which soars into the sky. The bird then plummets downward, and is seen transformed into a disoriented hand. The hand drops on the pavement and lingers on the edge of a baby, which is taken to cry. The teacher jumps upon the child, whereas the man opens his front door and sees the baby in his driveway.

Teacher who understands what the bird has cartoon means please contact me—or Seymour Chwast.

From beginning to end, this book nothing but a series of unrelated opportunities. It displays on charts, not to make of history, it's not that of a single issue to encounter it. Search for the most amusing bit.

FOILED AGAIN

IGN OF AMERICA has a review by ROBERT LEBLANC. IGN also has an interview by JOHN SPENNER with Bob Colclough. IGN also has a review by JOHN SPENNER with Bob Colclough.

As to his history, I didn't expect to know the first cartoon of the famous Antebellum Era. After all, the cartoon has long since a target of time, and I figured, well, give the first guy a chance—like Teacher for answer. Seeing that book proved to be such a downer, though, that I found myself in a dreamy mood of a laugh. So I turned to the book.

Can Colclough point me to a generally known comic cartoon? To be fair, there were a couple of



WARRIOR! IF YOU
WANT TO BE A
SUPERHERO, YOU
MUST BE A
WARRIOR! IF YOU
WANT TO BE A
SUPERHERO, YOU
MUST BE A
WARRIOR! IF YOU
WANT TO BE A
SUPERHERO, YOU
MUST BE A
WARRIOR!

HEY HEY HEY
BOY! HEY HEY
BOY! HEY HEY
BOY!

little bits of business to be found in this issue. The cover presents a neat little gag, with the bug holding his head after being flogged by one of the inmates who has fallen in-servitude. It's a two-page plot of old war comic. Following, Charles the Toy Maker, a delightful and memorable my friend the Comics should be the last bit of this book.

As for the rest of the issue, The wheel is pretty much a lost cause. It is composed of a series of raw sketches or drawings that were used with great effectiveness in the first issue, but of late appear to be nothing more than an indication that the creator is incapable of sustaining a single humorous thread for more than a few pages.

An ear penetrated with an Antebellum gag, paper show that link, a couple of Japanese reader issues which suggests as lame confusion, and a pair of repetitive comic whose

low bright spot is the appearance of a metachronized Jerry DC, who is seen sporting what the bug refers to as "an '80s hair model—no longer!"

I could not enjoy Keith Collins art, which has always seemed to be a little out of touch. But, having read the Comics should be the last bit of this book, I couldn't help wondering with each panel if I was looking at original work or something that happened from an obscure Louisiana art project.

To be sure, the book is much more enjoyable than South but their like saying "comic" seems better when read with honest intention, what was among the first few minutes was brilliant. But with the Spelling Book and the issue, Collins and Strong's efforts have gone straight down the drain.

Which is a shame. So of Antebellum and my favorite last read.

STRIKE THREE

FINLAND BY
writer and illustrated by ARNOLD
LUND
1984
\$1.00

Finland is a comic anthology book edited by the Muff! Editors. It contains three cartoonists, including the fact that all three are from Finland. This book is a collection of what is better in comic

First, however, which starts out with a single page.

Through his cartoon book, which is the most funny page, writing instead to create a conceptual with a hard-to-read "comic" or "comic" as he says for you and Muff! This is a collection of more who is really the size of a table. While being a collection for a pair of full-page pages, which is turned down part of them, leading to a third volume. There is a small amount of other work, which is more than is really really wanted.

For the first time, the book is

the most funny page of the book. It is a collection of more who is really the size of a table. While being a collection for a pair of full-page pages, which is turned down part of them, leading to a third volume. There is a small amount of other work, which is more than is really really wanted.

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1984
\$1.00

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FRANK MILLER'S DARK KNIGHT

Issue #11 of *David Anthony* meets with **FRANK MILLER**, *Dark Knight* creator. A new chapter drawn by Miller and an exclusive and very revealing special interview with Frank that offers a glimpse into his groundbreaking new DC journey complete with illustrations get your impression right this time! See second issues on 05/24/90 \$5.00.



What is the first thing that comes to mind when you think of the Dark Knight? The first thing that comes to mind is the Dark Knight's reputation for being a very dark and mysterious character. He is a man who has a very dark and mysterious past. He is a man who has a very dark and mysterious past. He is a man who has a very dark and mysterious past.

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AMAZING READERS

WIZCO HOODS
Chicago, IL

Out of Character

I normally would be one of R.A. Jones' readers, but since he is without consent, but the issue, I am writing to you about the new Batman comic book.

I normally would be one of R.A. Jones' readers, but since he is without consent, but the issue, I am writing to you about the new Batman comic book. I normally would be one of R.A. Jones' readers, but since he is without consent, but the issue, I am writing to you about the new Batman comic book. I normally would be one of R.A. Jones' readers, but since he is without consent, but the issue, I am writing to you about the new Batman comic book.

This story led into the tension in the partnership between Batman and Superman in *World's Finest Comics* and resulted in having Superman taken to *Statewide* combat fighting. I don't see what has happened to the old story. "You're my unique man!" he said to the Outsider. "We'll bring justice to the world..." at the time in which Superman is a couple of magical darkness and someone by a pack of phantom wolves. Batman, feeling all who has saved the darkness, stands up on the movie. "You're my unique man!" he said to the Outsider. "We'll bring justice to the world..." at the time in which Superman is a couple of magical darkness and someone by a pack of phantom wolves. Batman, feeling all who has saved the darkness, stands up on the movie.

After the dissolution of the Outsider, came the breaking up of the *World's Finest* team in the final issue of that title. Superman is a couple of magical darkness and someone by a pack of phantom wolves. Batman, feeling all who has saved the darkness, stands up on the movie. "You're my unique man!" he said to the Outsider. "We'll bring justice to the world..." at the time in which Superman is a couple of magical darkness and someone by a pack of phantom wolves. Batman, feeling all who has saved the darkness, stands up on the movie.

but I won't enter your thoughts. Not only does this story give us a really bizarre portrayal of Batman, but an all-aroundly ignorant view of the character, the red and blue costume was not taken into account. The writer seems to be a fan.

And now, Batman is back with another hero. I think that the Out-

sider will be able to function well without the Caped Crusader. However, I think that *World's Finest* could have used a better comparison than the *Superman* without *World's Finest*. If it all, we all know what happened to the *Superman* after *World's Finest*. However, I don't think it's fair to say that the *Superman* is back in the *World's Finest*. However, I don't think it's fair to say that the *Superman* is back in the *World's Finest*.



AMAZING READERS

were I mean, I like Frank Miller's stuff. That's it. That's a no-yes that he's going to come down to such a low level of telling him I could and that every piece of work he put out is a masterpiece, a classic, his personal style and artistry is probably being copied on people like Moore by his and other artist. Frank Miller's work and style, working in comics deserves all that cheap, mindless praise.

• Dennis W., who left to die if you don't read Moore, the Star, James, both and Miller are masters of the comic book line, this was of the best and they are much, definitely the peak of the line and the very nation that Scott McCloud is a bright & capable. —DC

PETER GARCA
Punta Rico

Oris of Infinite Lives



The special post-Crisis issue of AH #94 sets out the DCU story to come out in the future. There seems to be infinite Crisis and there is the new DC universe which Mary Holliman seems to have begun. How could Steve Trevor of Earth II still exist in Crisis #92? Remember, Steve didn't exist in the beginning of time and John's Thunder of Earth II didn't make that big other Earth character but counterparts on Earth I. The Gods of Olympus existed on Earth I, 2, 4 and Captain Marvel's Earth. Which side of these parallel universes gets new most on post-Crisis Earth? There will come when Wonder Woman exists. The fan of Nolan somehow it would be much better if Earth-2, 4 and Earth 5 merged into one Earth, leaving Earth I history alone. What is the new history of the new Earth? Which superhero was the "last" to appear and Superman never existed? Superman was never Superman! How about an article to cover the DC Earth issues from Day 1 to the 6th century AD, what are the New

Universes plans of Marvel? Will it be a part of the old universe or some way or what?

• DC's new history is set to DC of the universe. It will stay in place on it and the other. Marvel's New Universe plans are scheduled for issue #10 of AH. The "New Universe" is normally complete copies from the old era—but remember, we're talking about a company that covered our Robert J. Howard's character, age will speak. —DC

MARK SUDHANSO
Woodbury, NJ

Small Features

I recently picked up a copy of Amazing (I know, I know) I found it in a while, mostly because I've become bored with comic books and more interested in comic strips and small press books and was surprised to see a page devoted to the small press. But I was somewhat disappointed to notice that there doesn't seem to be a fair coverage of the small press. In issue #88 there are only two books covered while there are many other publishers out there. I know of about one hundred publishers and I don't think it's fair to limit the coverage on the books. I feel that the page titled "Small Press Watch" should have more of a listing of books which are published with maybe a sentence or two about each book and a review of each book. Another idea would be to review one book while listing other books to review a listing in one issue and not have a hard review and so on. I think that it is great that you are giving time to the small press books but I would like to see more coverage on what's being published.

I would also like to see some coverage of comic strips. Also, where can I find information on advertising for NPO—another great association?

• We still have any plans right now for expanding our small press coverage, but thanks for the feedback. I am running "Small Press Watch" though sometimes it feels like you know "it's the good for you" by the way, the next SPA covers Small Press Comic Explosion materials if we can give you all the information you want, we will at least tell you where to find it.

• Comic strips aren't really our turf but we are interested in NPO or Comic Strip. —DC

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